

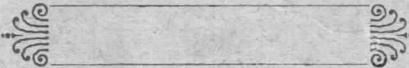
**Especially Adapted
for Beginners**

JAMES H. JENNINGS'

PRACTICAL



BANJO SCHOOL



PUBLISHED BY

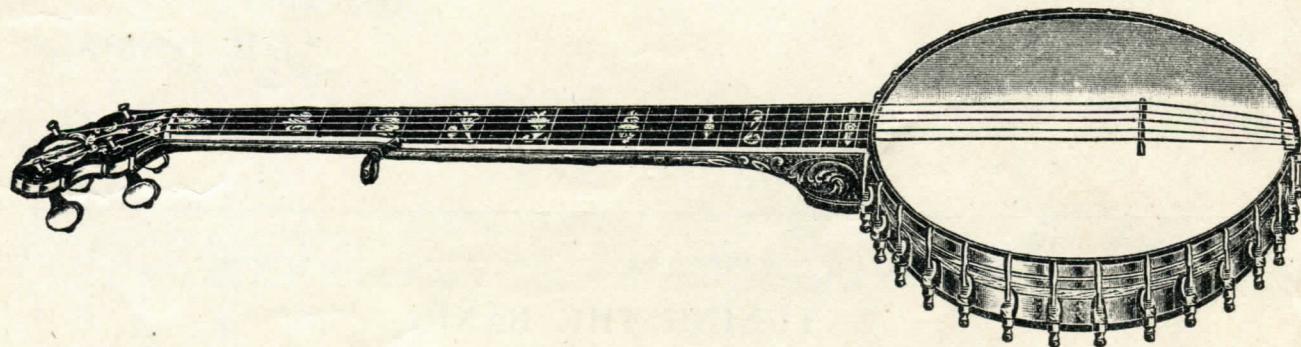
J. H. Jennings, Providence, R. I.

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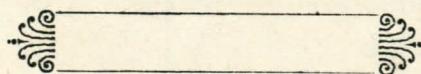
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JAMES H. JENNINGS PRACTICAL BANJO SCHOOL.

The above work consists of practical little exercises, pleasing original compositions, and easy arrangements of standard melodies. It does not torture the student with tedious, "dry" exercises but aims for the bright side of Banjo playing by an excellent graded system, which is pleasing and agreeable to the ear, and very progressive in its arrangement. The student should *count aloud* in the beginning and all exercises etc. should be taken a little slower at first to facilitate sight reading, a thorough understanding of the notes and their location on the Banjo. This work is the result of many years of observation, study and experience as a Teacher and Performer.

Hoping the work will win many friends

I remain

Very Truly

J. H. JENNINGS.

TUNING THE BANJO.

Tune the Banjo to Piano or Organ as follows:

Bass or 4th string to C

3rd or middle stg to middle G

2nd stg to B

1st stg to D

5th or short stg to G (octave higher from middle G)

How to tune Banjo to
VIOLIN or MANDOLIN.

Tune Banjo 3rd stg to open G on Violin or Mandolin

| | | |
|-----|-----------------------|------------------------------|
| „ „ | 2 nd „ „ | B „ „ „ „ |
| „ „ | 1 st „ „ „ | D „ „ „ „ |
| „ „ | 4 th „ „ „ | C „ „ „ „ |
| „ „ | 5 th „ „ „ | G(D ^{on} stg) „ „ „ |

How to tune Banjo to
GUITAR.

Tune Banjo 3rd stg to open G or 3rd stg on Guitar

| | | |
|-----|-----------------------|---------------------------------|
| „ „ | 2 nd „ „ | open B or 2 nd „ „ „ |
| „ „ | 1 st „ „ „ | D note on B „ „ „ |
| „ „ | 5 th „ „ „ | G „ „ E „ „ „ |
| „ „ | 4 th „ „ „ | C „ „ A „ „ „ |

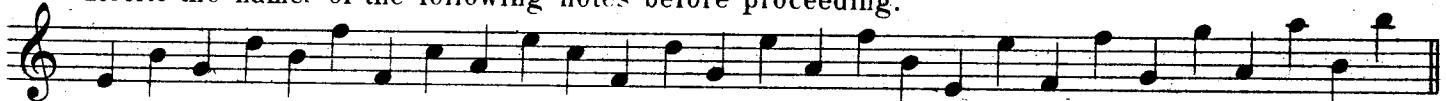
THE NOTES.

Notes on the lines in the spaces below the staff above the staff

E G B D F F A C E A B C D G A B C D E

1st line 2nd line 3rd line 4th line 5th line
space space space space

Recite the names of the following notes before proceeding.



OPEN STRINGS.

1st string open 2nd stg open 3rd stg open 4th stg open 5th stg open

B G E A E

RIGHT HAND FINGERING

x for the thumb
one dot (.) " 1st finger
two dots (..) " 2nd "
three dots (...) " 3rd "

LEFT HAND FINGERING

figure 1 for 1st finger
" 2 2nd "
" 3 3rd "
" 4 4th "
0 open string

OPEN STRINGS.

B G E A

QUARTER, HALF and WHOLE NOTES.

Quarter notes Half notes Whole note

Count 1 2 3 4 1 2 3 4 1 2 3 4

Count 1 2 3 4 1 2 3 4 etc. 1 2 3 4

Dots placed before two bars mean repeat.

Count 1 2 3 1 2 3 etc. 1 2 3

A dot placed after a note increases its value one half.

Count 1 2 3 1 2 3 etc.

Count 1 2 3 4 1 2 3 4 etc.

4
Notes on 4th or Bass string

| Open string | 2d Fret | 4th Fret | 5th Fret |
|-------------|---------|----------|----------|
| A | B | C | D |

EXERCISE.

| 4th Fret | 5th Fret |
|----------|----------|
| C | D |

Notes on 3rd string

| Open | 2nd Fret |
|------|----------|
| E | F |

Notes on 2nd string

| Open. | 1st Fret |
|-------|----------|
| G | A |

A major Scale.

| 4th string | 3rd stg | 2nd stg |
|------------|---------|---------|
| 0 2 4 5 | 0 2 | 0 1 |

Frets

EXERCISE.

Count aloud 1 2 3 4 etc.

EXERCISES.

$\times\rightarrow\times$ Glide thumb from 4th to 3rd stg

Count 1 2 3 4 etc.

Count 1 2 3 4 1 2 3 4

HOT CORN JIG.

Count aloud 1 2 3 4 1 2 3 4

6
EXERCISES.

Count 1 2 3 etc.

1 2 3

Count 1 2 3 4 1 2 3 4

1 2 3

Count 1 2 3 etc. 1 2 3

1 2 3

2 2

2 2

SIMPLE ACCOMPANIMENT.

2 2 2 2

2 2 2 2

Notes on 1st string

Open 2nd Fret 3rd Fret 5th string

B C D

Fingers 2 2 4 4 2 4 2 4 4 2 4 2

B C D C D

Count 1 2 3 1 2 3 etc.

MELODY.

Count 1 2 3 4 etc.

Fine
The End

D. C. to Fine.
Return to 1st strain
and play to Fine.

WALTZ EXERCISE.

Count 1 2 3

MELODY.

Count 1 2 3 4

Count 1 2 3 4

BANJO FAVORITE.

Count 1 2 3 4

Count 1 2 3 4

GLIDE EXERCISES FOR THUMB.

Count 1 2 3 4

Count 1 2 3 4

Andante. (Slow)

STUDY.

Count 1 2 3 4

Dotted notes

A dot placed after a note or rest increases its duration one half its value.

Their value

| NOTES | | | | | | |
|-------|--|--|--|--|--|--|
| RESTS | | | | | | |

EXERCISE
Introducing Eighth Notes.

Count aloud 1 x 2 x 3 x 4 x etc. 1 x 2 x 3 x 4 x

LONG LONG AGO.

Count 1 2 3 4 1 2 3 4 1 2 3 4

BANJO WALTZ
Introducing the Snap and Slur.

Count 1 2 3 1 2 3 1 x 2 x 3 x etc.

* SNAP or pull string with 4th finger of left hand to make the next note (B).

* SLUR F by playing E in usual manner then dropping 2nd finger on F without using right hand etc.

OLD TIME JIG N° 1.

Count 1 2 3 4 | 1 x 2 x 3 x 4 x

1st Fret

OLD TIME JIG N° 2.

6th Fret

Count 1 2 3 4 | 1 2 3 x 4 x

- # Sharp A Sharp raises a note a half tone.
- b Flat A Flat lowers a note a half tone.
- x Double Sharp A Double Sharp raises a note a whole tone.
- bb Double Flat A Double Flat lowers a note a whole tone.
- || Natural A Natural contradicts a sharp or flat.

FANDANGO
Introducing $\frac{6}{8}$ time.

MELODY.

HYMN.

Andante. (Slow)

SCALE of A major (Natural Key of the Banjo)

7F 9F 10F

Accompaniment Chords.

1 2

EXERCISE Introducing Triplets, 3 notes to one count.

Count 1 2 3 etc.

GRACIE WALTZ.

EXERCISE for Arpeggios or Roll Chords.

Allegro. (Quick)

LITTLE GEM POLKA.

Introducing Sixteenth Notes.

Count 1 2 3 4 1 2 3 × 4

1 2 3 × 4 ×

Pause sign.

Fine.
(End)

MY OLD KENTUCKY HOME.

Introducing Arpeggio Chords.

Common or Andante.

$\frac{4}{4}$ time

Count 1 × 2 × 3 × 4 × 1 × 2 × 3 × 4 × 1 × 2 × 3 × 4 × 1 × 2 × 3 × 4 ×

Played as one chord.

Tie.

AMERICA.

3/4 time

Count 1 2 3 1 × 2 × 3 × 1 × 2 × 3 × 1 × 2 × 3 ×

Play on
Gstg, 3 Fret

JOLLY DAYS MARCH.

TWO BANJOS.

J. H. Jennings

Moderato.

1st.

mf

Acc.

Sheet music for two staves, measures 15-19.

Staff 1 (Top):

- Measure 15: Treble clef, key signature of 2 sharps (F# major). Measures begin with a whole note followed by eighth-note pairs. The first measure ends with a fermata over the eighth note.
- Measure 16: Measures begin with eighth-note pairs. The first measure ends with a fermata over the eighth note.
- Measure 17: Measures begin with eighth-note pairs. The first measure ends with a fermata over the eighth note.
- Measure 18: Measures begin with eighth-note pairs. The first measure ends with a fermata over the eighth note.
- Measure 19: Measures begin with eighth-note pairs. The first measure ends with a fermata over the eighth note.

Staff 2 (Bottom):

- Measure 15: Treble clef, key signature of 2 sharps (F# major). Measures begin with eighth-note pairs.
- Measure 16: Measures begin with eighth-note pairs.
- Measure 17: Measures begin with eighth-note pairs.
- Measure 18: Measures begin with eighth-note pairs.
- Measure 19: Measures begin with eighth-note pairs.

Performance Instructions:

- Measure 15: Measure number 15 is indicated above the staff.
- Measure 16: Measure number 16 is indicated above the staff.
- Measure 17: Measure number 17 is indicated above the staff.
- Measure 18: Measure number 18 is indicated above the staff.
- Measure 19: Measure number 19 is indicated above the staff.
- Dynamic: *f* (forte) is indicated above the staff in measure 17.
- Rehearsal Marks: Rehearsal marks 2, 3, 4, 1, 2, 3, 4 are placed above the staff in measures 15-19.
- Performance Coda: *D.C.* (Da Capo) is indicated at the end of measure 19.

NIGHTINGALE WALTZ.

J. H. JENNINGS.

Moderato.

1st BANJO. {

2d BANJO. {

The musical score consists of six staves of music for two voices: Treble (soprano) and Bass (alto). The key signature is G major, indicated by two sharp signs. The time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The first ending (the first two measures of each staff) features eighth-note patterns in the treble voice and sustained notes or chords in the bass voice. The second ending (measures 3-4 of each staff) features sixteenth-note patterns in the treble voice, with the bass voice providing harmonic support. Measure 5 begins a new section with eighth-note patterns in the treble voice, and measure 6 concludes the piece with a final cadence.

COMING THRO' THE RYE.

Introducing Dotted Eighth Notes.

Count 1 x 2 x 1 x 2 x | 1 x 2 x 1 x 2 x

JUNIE SCHOTTISCHE.

Moderato. (In moderate time)

Count x 4 x 1 2 3 x 4 x etc.

Slide
1 2 3 x 4 x 1 2 3 x 4 x

D.C.

CLOG DANCE.

Allegretto.

Count 1 2 x 3 x 4 x 1 2 x 3 4 x 1 x 2 x 3 4 x

D.C.

HAIL COLUMBIA.

Time Study.

Count 1 2 3 4 x 1 2 3 4 1 2 3 4 x 1 x 2 x 3 4

MARCHING SONG.

Count 4 x 1 x 2 x 3 x 4 x 1 2 x 3 4 x 1 2 x 3 x 4 x

SCALE of E major. F, C, G, D, are made sharp.

The image shows a musical score for a six-string guitar. The key signature is F major (one sharp). The first measure starts at the 4th fret, with the notes being 1, 2, 3, 4, 3, 2, 1. The second measure continues from the 5th fret, with notes 4, 2, 1, 0, 1, 3, 4, 0. The third measure starts at the 6th fret, with notes 4, 2, 1, 0, 1, 3, 4, 0. The score includes a treble clef, a sharp sign, and a key signature of one sharp. Fingerings are indicated above the notes, and 'x' marks indicate muted strings.

Accompaniment Chords.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The left staff uses a treble clef and has a key signature of four sharps. The right staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a half note followed by a quarter note. Measure 12 begins with a half note followed by a quarter note. The score includes measure numbers 11 and 12, and rehearsal marks 1 and 2.

EVA POLKA.

The image shows three staves of musical notation for a guitar or similar instrument. The first staff begins with a treble clef, a key signature of two sharps, and a time signature of 2/4. It starts at the 12th fret with a B note. The second staff begins with a treble clef, a key signature of one sharp, and a time signature of 4/4. The third staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. Each staff includes fingerings (e.g., '2', '4') and counts ('Count 1', '2', '3', '4') below the notes.

OLD FOLKS AT HOME.

Count 1 2 3 x 4 x 1 2 3 x 4 x 1 2 3 4 1 2 x 3 x 4 x

Memorize the following { Sharps F. C. G. D. A. E. B.
Flats B. E. A. D. G. C. F.

| | | | | | |
|--------------------------|-----------------|-------------------|---------------------|-----------------------|-------------------------|
| one sharp is always F | 2 sharps F C | 3 sharps F C G | 4 sharps F C G D | 5 sharps F C G D A | 6 sharps F C G D A E |
| Key of G | Key of D | Key of A | Key of E | Key of B | Key of F# |
| one flat is always B | 2 flats B E | 3 flats B E A | 4 flats B E A D | 5 flats B E A D G | 6 flats B E A D G C |
| Key of F | Key of Bb | Key of Eb | Key of Ab | Key of Db | Key of Gb |

CADETS MARCH.

Tempo di Marcia. (In March time.)

1 2 3 4 5 6 2 *x* 2 *x*

1 2 3 *x* 4 5 6

REEL.

Keep fingers down.

Count 1 2 *x* 3 4 *x* 1 2 *x* 3 4 *x* 2 *x* 1 *x* 2 *x* 3 4

x *x* 1 2 *x* 3 4 *x* 1 *x* 2 *x* 3 *x* 4 *x*

D.C.

SUNSHINE MAZURKA.

Allegretto.

Count 1 x 2 3

1 x 2 x 3 x

2

2

D.C.

BANJO JIG.

HONOLULU SCHOTTISCHE.

Study in Dotted Time and Double Fingering.

4 x 1 x 2 x 3 x 4 x

2 Bar.

D.C.

RIGHT HAND EXERCISE.

3, 2, 1, 3, 2, 1

x x

x x

x x

Tune Bass to B, or Bass Elevated

signifies to tune the Banjo as usual with the exception of the Bass string, which is tuned one whole tone higher. B note is open.

NOTES on BASS STRING.

Tune Bass to B

Frets: 0 2 4 5 7 9 10 12 14 16 17 Octaves: 0 2 2 4 4 5 5

BASS and 1st STG'S.

Octaves

Bass to B

EXERCISE.

4th stg

E major Chords.

Bass to B

BLUE BELLS OF SCOTLAND.

Bass to B

p get louder

Bass to B

OH HAPPY DAY.

Andante.

HARMONICS.

Harmonics are produced by placing the 3rd or 4th finger of the left hand across one or more strings. The finger must press lightly, as soon as the string is struck the finger is removed.

SPANISH FANDANGO.

BANJO.

Easy Arrangement

By J. H. Jennings.

Bass to B.

Modto.

MAGIC TRICK MARCH.

Bass to B.

A musical score consisting of six staves of music. The key signature is three sharps. Measure 1 starts with a half note followed by eighth-note pairs. Measure 2 begins with a quarter note. Measure 3 starts with a half note. Measure 4 begins with a quarter note. Measure 5 starts with a half note. Measure 6 begins with a quarter note.

HOME SWEET HOME & VAR.

Easy Arrangement,

Bass to B

Bass to B

VERNON SCHOTTISCHE.

Lyceum Two Step.

Bass to B

mf

f

1 2

THE DARKIES SERENADE.

J. H. JENNINGS.

Solo Banjo. { Bass to B. *mf*
Banjo Accomp. { 5 F

5 F
Slide.

5 F

Slide.

5 F

SILVER CROWN SCHOTTISCHE.

J. H. JENNINGS.

Moderato.

Bass to B.

1st BANJO { Bass to A. *mf*

The musical score consists of six staves of music for two voices. The top two staves are in common time with a key signature of two sharps. The bottom two staves are in common time with a key signature of one sharp. The music includes several performance instructions:

- 12 Harmonic**: A technique where the harmonic overtones of a note are highlighted.
- 2 Bar**: A measure length indicator.
- Drum Slide**: A technique involving a glissando or slide on a single note.
- 12 Har**: Another reference to the 12th harmonic.

Technical markings include fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., f, p). Measure numbers 1, 2, and 3 are indicated above certain measures. The score concludes with a final measure ending in a fermata.

YOUNG SERENADERS.

MARCH.

J. H. JENNINGS.

Bass to B.

Moderato.

Solo Banjo. { Bass to B.

Acc. Banjo. { Bass to B.

Copyright 1900 by J. H. Jennings.

The image shows a page of sheet music for piano, consisting of six staves. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature is three sharps. The notation includes various note values such as eighth and sixteenth notes, and rests. Fingerings are indicated above the notes in some cases. Dynamics like 'mf' (mezzo-forte) and 'f' (forte) are also present. The music is divided into measures by vertical bar lines.

Song and Dance Melody.

Arr. by J. H. JENNINGS

SOLO
BANJO.

Bass to B. *mf*

5 F

ACC.
BANJO.

5 F

1

2

3

4

5 F

6

SCALE in THIRDS.

| | | | | | | | | | | | | | | | |
|-------|---|---------|---|---|---|---|---|---|---|----|----|---|---|---|---|
| Frets | { | 1st stg | . | . | . | 3 | 5 | 7 | 9 | 10 | 10 | 9 | 7 | 5 | 3 |
| | | 2nd " | . | . | . | 3 | 5 | 6 | 8 | 10 | 10 | 8 | 6 | 5 | 3 |

A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The melody is shown on a single staff with a treble clef. The notes are primarily eighth notes, with some sixteenth-note patterns. The score includes a dynamic marking '(2nd " ' above the staff, and a key signature of one sharp. The melody consists of a series of eighth and sixteenth notes, starting with a quarter note.

EXERCISE in THIRDS.

The image shows three staves of musical notation for Exercise in Thirds, Scale of G major, 5*. The music is in common time (indicated by '2/4') and consists of three staves. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The key signature is one sharp (F#). The music features various chords and arpeggiated patterns. Measure numbers 5*, 10, and 5* are marked above the staves. A double bar line with repeat dots is located between measures 5 and 10. The instruction 'D.C.' (Da Capo) is at the end of the third staff.

SCALE in SIXTHS.

| | | | | | | | | | |
|-------|----------|---|---|---|----|----|---|---|---|
| Frets | 1st stg. | 5 | 7 | 9 | 10 | 10 | 9 | 7 | 5 |
| | 3rd " | 4 | 5 | 7 | 9 | 9 | 7 | 5 | 4 |

EXERCISE in SIXTHS.

SCALE in OCTAVES.

POSITIONS.

The Fret on which the 1st finger is placed determines the Position, viz: 1st finger at 1st fret is called 1st position etc. * a star or asterisk means Position.

A major Chords in Positions.

This image shows the musical notation for the ninth measure of the national anthem of the United States. The key signature is F major (one sharp). The melody consists of eighth-note patterns. Measure 5 starts with a bass note followed by two eighth notes. Measure 6 begins with a bass note, followed by a sixteenth note, a eighth note, and another eighth note. Measure 7 starts with a bass note, followed by a sixteenth note, a eighth note, and another eighth note. Measure 8 starts with a bass note, followed by a sixteenth note, a eighth note, and another eighth note. Measure 9 starts with a bass note, followed by a sixteenth note, a eighth note, and another eighth note.

THE DRUM SLIDE.

When the letters D.S. or Drum Slide are placed above a chord it means to play with the nails of the right fingers, commence with 4th or little finger and let all the fingers pass over the chord in rapid succession.

NIAGARA RAPIDS.

GALOP.

J. H. Jennings.

Bass to B. Intro.

Solo BANJO.

ACCOM. BANJO.

f

Galop.

f Allegro.

Drum.

Drum.

Drum.

Drum.

Musical score for Niagara Rapids, page 38, featuring six staves of music:

- Staff 1:** Treble clef, key signature of two sharps. Measures 1-6.
- Staff 2:** Treble clef, key signature of two sharps. Measures 1-6.
- Staff 3:** Treble clef, key signature of two sharps. Measures 1-6.
- Staff 4:** Treble clef, key signature of two sharps. Measures 7-12. Includes dynamic *p* and measure numbers 2*, 3*, 4*, 5*, 6*, 7*, 8*, 9*, 10*, 11*, 12*.
- Staff 5:** Treble clef, key signature of two sharps. Measures 7-12. Includes measure numbers 2*, 3*, 4*, 5*, 6*, 7*, 8*, 9*, 10*, 11*, 12*.
- Staff 6:** Treble clef, key signature of two sharps. Measures 1-6. Includes dynamic *f*. Features three "Drum." entries.
- Staff 7:** Treble clef, key signature of two sharps. Measures 1-6. Features three "Drum." entries.

Drum.

Drum.

ff animato.

Drum.

Drum.

Drum.

Drum.

ff

Drum.

Drum.

Drum.

Drum.

ff accel.

2*

4*

7*

GOLDEN BELL POLKA.

J. H. Jennings.

Bass to B.

1st BANJO.

2d Bar.

2 *

Trio.

Sheet music for "Golden Bell Polka" in 2/4 time, major key, featuring two staves. The top staff consists of two measures of eighth-note patterns, followed by a measure of sixteenth-note patterns with a dynamic of *mf*. The bottom staff follows with a measure of eighth-note chords, then a measure of sixteenth-note chords. The next section begins with a measure of eighth-note chords, followed by a measure of sixteenth-note chords with a dynamic of *f*. The final section starts with a measure of eighth-note chords, followed by a measure of sixteenth-note chords with a dynamic of *D.C.* (Da Capo).

THE CELEBRATED
A Brilliant Selection **NEWPORT GALOP.** J. H. JENNINGS,
 for the Banjo.

Bass to B. *Con Spirito.*

Intro. *f* § Galop.

Drum.

1 2 Bar.

Drum.

Drum.

2 1 2

Drum.

to Coda

p

Drum.

ff

Drum.

3

Coda. *f*

accel.

12

17

Narragansett Pier Two Step.

J. H. Jennings

Moderato.

Bass to B.

SOLO BANJO.

BANJO ACCOMP.

p

7 Bar. 1 4 4 4 Dr. Slide.

The musical score consists of five staves of music, each with a treble clef and a key signature of two sharps (F major). The music is in common time.

- Staff 1:** Starts with a forte dynamic (f). The melody consists of eighth-note chords and eighth-note patterns.
- Staff 2:** Continues the eighth-note patterns established in Staff 1.
- Staff 3:** Labeled "5*". It features eighth-note chords and eighth-note patterns.
- Staff 4:** Continues the eighth-note patterns from Staff 3.
- Staff 5:** Features measures labeled 3, 2, 1, and 2. Measure 3 includes a melodic line with eighth-note chords. Measures 2, 1, and 2 follow, ending with a forte dynamic (f).
- Staff 6:** Continues the eighth-note patterns from Staff 5.
- Staff 7:** Continues the eighth-note patterns from Staff 6.

Musical score for Narragansett Pier Two Step, 3. The score consists of five staves of music in G major, 2/4 time.

- Staff 1:** Eighth-note patterns.
- Staff 2:** Eighth-note patterns.
- Staff 3:** Dynamics: *f*, *v*, *fz*, *v*. Measure numbers 1 and 2 are indicated with grace notes.
- Staff 4:** Dynamics: *mf*.
- Staff 5:** Dynamics: *f*, *v*, *fz*, *v*. Measure number 2* is indicated.
- Conclusion:** Dynamic instruction *D.C.*

GENEVEIVE GAVOTTE.

J. H. Jennings.

Moderato.

p

mf

12 Har.

5 F 5 F

12 Har. 12 Har.

7*5*

17 Har.

7 Har. 1st St. 12 Har. 3d St.

Bass.

5 F

To "The Stannard Ladies B. G. & M. Club" Trenton N.J.

The Garden Party - Waltz.

J. H. JENNINGS.

A musical score for piano, consisting of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The key signature is A major (three sharps). The music includes various note patterns, rests, and dynamic markings such as '5 F' and '5*' in the first section, and '7*' in the third section. The fourth section features a bass clef and includes dynamic markings like 'p' (piano) and a crescendo/decrescendo bracket. The score is divided into measures by vertical bar lines.

A musical score for piano, consisting of five staves of music. The music is in common time and major key signature. The first two staves show sixteenth-note patterns in the treble and bass clef staves. The third staff shows eighth-note chords in the treble clef staff. The fourth staff shows sixteenth-note patterns in the treble and bass clef staves. The fifth staff shows eighth-note chords in the treble clef staff. Measure numbers 6* and 5* are indicated above the third and fourth staves respectively.

SCALE of D major.

All F. C. notes are made sharp.

Accompaniment Chords.

MELODY.

YOU'LL REMEMBER ME.

Opera: Bohemian Girl.

Memorize the Definition of the following Signs:

Piano: *p* means to play softly

Pianissimo: *pp* " " " very soft

Mezzo Forte: *mf* " " " moderately loud

Forte: *f* " " " loudly

Fortissimo: *ff* " " " very loud

Crescendo, cresc: <> " increase the sound

Diminuendo, dim: <> " diminish " "

Ritardando, rit: " " gradually slacken the pace

Accelerando, accel: " accelerating the time

Con espress: " with expression

Fine or Finale: " the End

Andante: means gentle, rather slow

Andantino: " slower than Andante

Allegro: " quick

Allegretto: " less quick than Allegro

Animato: " with spirit, boldness

Largo: " slow

Moderato: " in moderate time

Con spirito: " with animation and spirit

Vivace: " quick and cheerful

Presto: " quick

Tempo: " time

SCALE of F# minor. Relative Key to A major.

The image shows the first page of sheet music for the first part of "The Star-Spangled Banner". The key signature is F major (one sharp), and the time signature is common time (indicated by a '4'). The music is written on a treble clef staff. The notes are primarily quarter notes, with some eighth and sixteenth note patterns. The lyrics are written below the notes. The title "The Star-Spangled Banner" is at the top, and "Music by John Stafford Smith" is at the bottom.

Accompaniment Chords.

A musical score page showing measures 2*, 1, and 2. The key signature is A major (three sharps). Measure 2* starts with a half note on the first line followed by a measure of common time with a bassoon part. Measure 1 starts with a bassoon part consisting of eighth-note pairs. Measure 2 starts with a bassoon part consisting of eighth-note pairs.

LAURA POLKA.

Count 1 2 3 × 4 × 1 2 3 × 4

MOBILE MEDLEY.

The sheet music consists of six staves of music in common time, key signature of two sharps, and treble clef. The music includes various dynamics such as \times , \cdot , $\ddot{\cdot}$, and $\cdot \cdot$. Fingerings are indicated by numbers above the notes, such as 1, 2, 3, 4, 5*, and 4*. Performance instructions include "Count 4" at the beginning of the first staff, and "Go back to $\ddot{\cdot}$ " at the end of the sixth staff.

A C placed after the clef means common or $\frac{4}{4}$ time. When a C is crossed by a line (C) it means that the piece must be played quick as if it was written in $\frac{2}{4}$ time.

SCALE of C \sharp minor. Relative Key to E major.

A musical score page featuring a single melodic line on a treble clef staff. The key signature is A major (three sharps). The time signature is common time. Fingerings are indicated above the notes: 2, 4, 0; 2, 0, 2, 1; 2, 0, 1; 0, 2, 0, 4; 2, 0, 0, 0, 3. Performance markings below the staff include 'x', '.', 'x', '...', 'x', '...', 'x', '...', 'x', '...', 'x', '...', 'x'. The page number '1' is at the top right.

Accompaniment Chords.

Accompaniment Chords.

1 2

Bass to B

KELTON'S REEL.

MARCH OF THE GUARDS.

Bass to B

Bass to B

Count *mf* 1 2 x 3 4

Jennings Banjo School.

Key of B minor.

B minor Accompaniment Chords

A musical score for piano, showing two staves. The left staff uses a treble clef and has a key signature of one sharp. The right staff uses a bass clef and has a key signature of one sharp. Measures 1 and 2 show chords being played, primarily consisting of notes on the third and second strings of the piano.

SONNY JOHNSON'S CAKE WALK.

Moderato.

Sheet music for a solo instrument, likely flute or oboe, featuring ten staves of musical notation. The music is in common time and includes various dynamics such as *mf* and *f*. The notation includes grace notes, slurs, and fingerings indicated by numbers above the notes. The piece concludes with a *Fine.* at the end of the tenth staff.

SCALE of B major.

Accompaniment Chords.

Moderato.

SCENES THAT ARE BRIGHTEST.

Moderato. SCENES THAT ARE BRIGHTER

Bass to B 7* 7* 2* 7* 4 7*

mf

1 2 x - 3 4

rit. (ritard.).

The musical score consists of three staves of music for orchestra. The top staff is for Bassoon, the middle for Cello, and the bottom for Double Bass. The key signature is A major (three sharps). Measure 7 starts with a bassoon solo. Measures 8-10 show a dialogue between bassoon and cello. Measure 11 begins with a bassoon solo again, followed by a ritardando.

SCALE of G \sharp minor. Relative Key to B major.

Accompaniment Chords.

A musical score for piano accompaniment, featuring five staves of music. The first four staves are labeled with measure numbers: 3*, 4*, 2*, and 3*. The fifth staff is labeled with 2. The music consists of eighth-note chords and rests, primarily in common time. The key signature is A major (no sharps or flats). Measure 3* starts with a half note followed by a quarter note. Measure 4* starts with a half note followed by a quarter note. Measure 2* starts with a half note followed by a quarter note. Measure 3* starts with a half note followed by a quarter note. Measure 2 starts with a half note followed by a quarter note.

SCALE of F \sharp major.

Accompaniment Chords.

Accompaniment Chords.

2*

2*

SCALE of D \sharp minor. Relative Key to F \sharp major.

Accompaniment Chords.

The musical score for the 'Accompaniment' section consists of two staves. The top staff is in common time and has a key signature of four sharps. It features a basso continuo line with a cello-like part and a harpsichord-like part. The bottom staff is also in common time and has a key signature of four sharps. It features a basso continuo line with a cello-like part and a harpsichord-like part. The music is divided into measures by vertical bar lines, with some measures containing multiple vertical strokes. Measures 1-4 are grouped under the heading 'Accompaniment' with a bracket. Measures 5-8 are grouped under the heading 'Duet' with a bracket.

DANCING IN THE SURF.

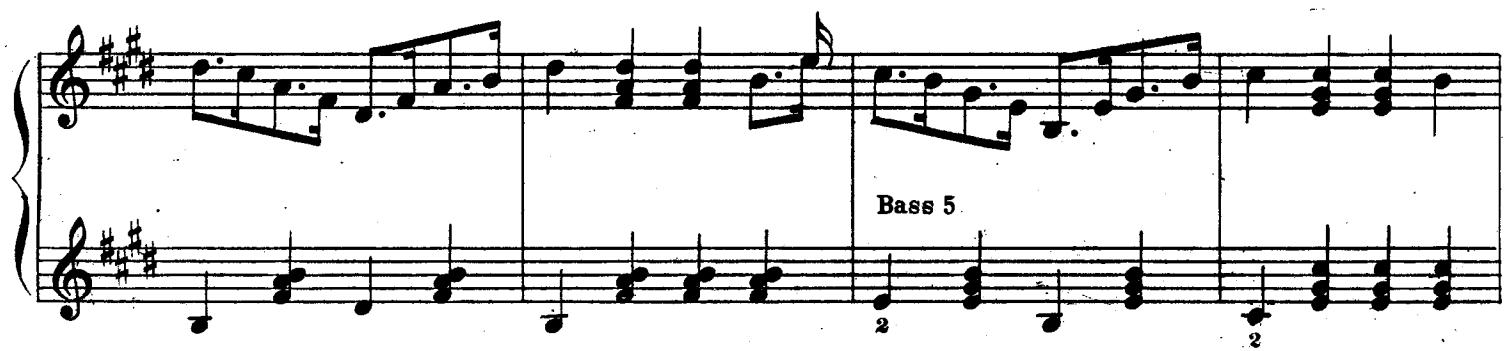
SCHOTTISCHE.

J. H. Jennings.

Bass to B.

1st Banjo. { 

{ 

{ 

2 Pos. { 

2 Bar.

1 | 2 | rit. D.C.

Trio.

1 | 2 | D.C.

Dancing in the Surf Schott. 2

The musical score consists of five staves of music. The first two staves are in common time (indicated by a 'C') and have a key signature of four sharps. The third staff is labeled 'Trio.' and has a key signature of one sharp. The fourth and fifth staves are also in common time and have a key signature of one sharp. Various musical markings are present, including dynamic changes (e.g., 'rit.', 'D.C.'), articulations (e.g., 'v'), and performance instructions like '2 Bar.' and '1 | 2 |'.

JENNINGS FAVORITE SCHOTTISCHE.

J. H. Jennings.

Moderato.

BASS to B. 8
1st BANJO. { 12 HAR. 5*
BASS to B. mf 5 F.
2d BANJO. { 6* 7*
5 F.

12 HAR.

5*

Fine.

D SLIDE.

2 BAR.

2 POS.

D SLIDE.

2 BAR.

1

2

12 HAR.

12 HAR.

mf

5 F.

6* 7*

5 F.

12 HAR.

12 HAR.

5*

5 F.

D SLIDE.

D SLIDE.

f

D SLIDE.

D SLIDE.

D. S.

D. S.

RAG TIME STUDY.

Count 1 2 3 4 x 1 x 2 x 3 x 4 1 2 x 3 x 4 x

1 x 2 x 3 x 4 x 1 2 3 4 1 x 2 3 4 1 2 x 3 4

1 2 3 x 4 x 1 2 x 3 x 4 x 1 x 2 x 3 4 x 1 x 2 x 3 4

SCALE of G major.

F 3 1 1 F 4 2 8F 4 2 4 1 1 3 0 4 0 3

x . . . x x x x ..

Accompaniment Chords.

2* 3* 12* 2

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

SCALE of E minor. Relative Key to G major.

0 2 3 1 0 2 4 0 1 3 1 0 3 0 3 0

x . . . x x x x ..

Accompaniment Chords.

3* 4* 2* 1 2

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

MELODY EXERCISE.

mf

3* 4* 5*

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

BUCK DANCE.

f 4 x 1 x 2 x 3 4 1 x 2 x 3 4 x 1 x 2 x 3 4

3 2 4 4 2 3 2 4 4 2 3 2 4 4 2 3 2 4

D.C.

THE FARMERS JUBILEE.

OR ECHOES FROM A COUNTRY DANCE.

J. H. Jennings.

Bass to B.

Composer of "Sounds from the Cottonfields," etc.

Moderato.

1st BANJO

ACCOM BANJO

Bass to B. *f* Country fiddler tuning up.

All ready.

The Dance. *Modérato.*

2*

Strike.

Strike.

1 2

5 F
Bass.

Voice.

Song ad lib.

When the Moon is brightly beaming.
1st & 2d Banjos.

rit.

When the Whip-poor-will does call,

Meet me while the stars are gleam - ing.
rit.

a tempo.

When the shades of eve-ning fall.
a tempo.

5*

Drum.

2 Bar.

rit.

tempo.

1 2

A page of musical notation for a band or orchestra, featuring eight staves of music. The notation includes various instruments and dynamic markings. Staff 1: Treble clef, key signature of two sharps, dynamic ff. Staff 2: Treble clef, key signature of one sharp. Staff 3: Treble clef, key signature of one sharp. Staff 4: Treble clef, key signature of one sharp. Staff 5: Treble clef, key signature of one sharp. Staff 6: Treble clef, key signature of one sharp. Staff 7: Treble clef, key signature of one sharp. Staff 8: Treble clef, key signature of one sharp. The music includes instructions like "Strike.", "Slide.", and "Drum.".

SOUNDS FROM THE COTTONFIELDS.

(A Ragtime Echo.)

SOLO PART.

Bass to B.

J. H. JENNINGS.

Allegretto.

Allegretto.

mf

D.Slide

Bass Solo

ff

(4)

(4)

(4)

(4)

12 Har.

12 Har.

7 Har. 12 Har.

17 Har.

mf

pp

dim.

AT A RAG TIME BALL.

CAKE WALK and TWO STEP.

J. H. JENNINGS

Intro.

Bass to B.

SOLO BANJO.

Bass to B. *f*

p dolce.

ff

D.C. to Fine.

At a Rag Time Ball.(2. B's.) 2.

SCALE of C major.

Accompaniment Chords.

SCALE of A minor. Relative Key to C major.

Accompaniment Chords.

DANCE OF THE HOTTENTOTS.

Moderato.

SCALE of F major.

Accompaniment Chords.

SCALE of D minor. Relative Key to F major.

Accompaniment Chords.

EXERCISE.

SCALE of B♭ major.

Accompaniment Chords.

SCALE of G minor. Relative Key to B♭ major.

Accompaniment Chords.

SCALE of E♭ major.

Accompaniment Chords.

SCALE of C minor. Relative Key to E♭ major.

Accompaniment Chords.

SCALE of A♭ major.

Accompaniment Chords.

SCALE of F minor. Relative Key to A♭ major.

Accompaniment Chords.

SCALE of D_b major.

Accompaniment Chords.

SCALE of B_b minor. Relative Key to D_b major.

Accompaniment Chords.

CHROMATIC SCALE. In Triplets.

THE TREMOLO.

The tremolo is indicated by two small strokes through the stem of a note. It is executed with the 1st finger of right hand, which oscillates rapidly over the string, the 2nd or 3rd fingers rests on head of Banjo. The notes with stem turned down are to be played with the thumb.

EXERCISE.

FAIRY QUEEN.

Song and Dance Melody.

J. H. Jennings.

1st BANJO.

Intro.

Tempo di Schottische.

Composer of Imperial March 25¢

Song.

Dance. Allegro.

HOME SWEET HOME.

VARIATIONS.

BANJO SOLO.

J. H. Jennings.

Con espress.

rit.

5*

5*



rit.

8* ----- 7* 5*

5*

Var. I. *Allegro.*

8* ----- 7* 5* 5*



8* ----- 7* 5*

2* 2*



Var. II.

Allegretto.

5* 5*

f

8*

5*

7*

Var. III. *Andante.*
Tremolo.

5* 5* -----

2 Stg.
3 F.

Thumb.

5* -----

8* 7* 5* 5* -----

5* 7* 6*

8* 5* 1* -----

2* -----

Fine.

AMSTERDAM WALTZ.

CHAS. H. JOHNSON.

Intro.

Solo Banjo. { 

Acc. Banjo. { 

rit.

Waltz tempo.



2 Pos. 10* . . .



10



2*. . . .



6*



6*



6*

5*. 1 2

3* 4 2 4 2 5* 2 3 4

mf

3 2 4 2 3 2 4* 2

9* . . .

5* . . . 4* . . . 2* . . .

1 2 D.S.

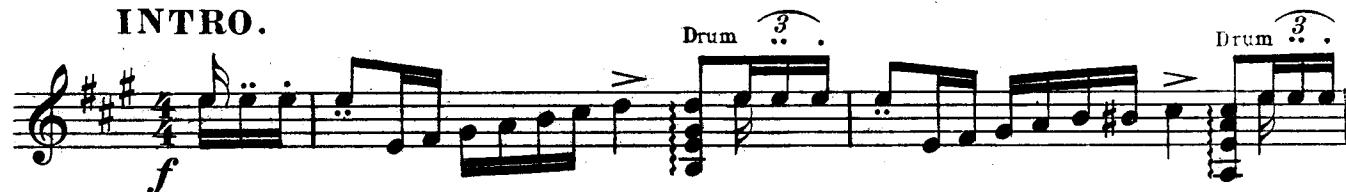
Amsterdam Waltz, 2 Banjos.2.

ROYAL STANDARD MARCH.

BANJO.

J. H. Jennings.

INTRO.



March.Allegro.



Fine

MINSTRELS CLOG DANCE.

Tune Banjo A to D on Piano.

J. H. JENNINGS.

Moderato.

SOLO BANJO.

BANJO ACC.

The image shows six staves of musical notation, likely for a solo instrument such as a guitar. The notation is in common time and consists of six-line staves. The first staff begins with a dynamic marking 'mf'. The second staff starts with a dotted half note. The third staff features a series of grace notes with 'x' and '3' markings. The fourth staff contains a sequence of eighth-note pairs with '3' markings. The fifth staff includes a measure with a single note followed by a measure with a sixteenth-note pattern. The sixth staff concludes with a dynamic marking 'mf' and a sixteenth-note pattern.

This image shows five staves of musical notation for violin and piano, spanning measures 5* through 8*. The top two staves are for the violin, and the bottom three are for the piano. Measure 5* begins with a sixteenth-note pattern in the violin's first position. Measures 6* and 7* show eighth-note patterns with grace notes and slurs. Measure 8* concludes the section with a sustained note. Fingerings and bowing markings are provided throughout the piece.